CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 8 | Christmas 1942 | No. 51

GET BEHIND THE MOTION PICTURE COMMITTEE FOR

CANADIAN AID TO RUSSIA FUND

We will not wish you riches nor the glow of greatness but wherever you go some weary heart shall gladden at your smile, some weary life shall know sunshine for awhile and so your path shall be like a track of light like angel's footsteps passing through the night.

To one and all

PARAMOUNT

wishes a

Merry Christmas

and a

Happy & Prosperous New Year

CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 8, No. 51 TORONTO, DECEMBER 23rd, 1942 $2.00 Per Annum

Santa's Bag Packed With Pix

Fire Vigilance Grows in Shows

A sharper checkup on the possibility of fires in theatres and public halls has been noted all over Canada since the Boston fire and this will be intensified by the news of the St. John's, Newfoundland, fire tragedy in which over 100 soldiers and civilians lost their lives.

The Ontario Motion Picture Bu-

(Continued on Page 7)

'Corvette' Nears Final Scenes

Awaited anxiously in Canada since the news of its making is Universal's great tribute to the Canadian Navy, "Corvettes in Action." Canada's sea service means much to Canadian families, since our first and prolonged warfare was carried on by the boys who ride the terror of the seas. Cor-

(Continued on Page 7)

Industry Essential In United States

The War Manpower Commission in the United States has declared the motion picture industry essential in that country. The recognition of the WPC applies only to production, in which several categories of workers can receive exemption in special and urgent cases. The Commission suggested that women replace men wherever possible in theatres.

Maurice Weldon Hurt In St. John's Fire

Signaller Maurice Weldon, RCNVR, who used to manage the Revue, Toronto, is in the hospital after the St. John's Newfoundland, canteen fire. Maurice enlisted in 1940. His exact condition is not yet known here.

Record Reelage Rolled Up For the Big Days Ahead

No matter what hardships war restrictions bring to Hollywood from now on, the record of the studios in their first year of difficulties would indicate that there will be enough pictures to go around in the future—providing they solve their troubles as well. It was feared that curtailment of raw stock and other necessary materials, added to the departure of male stars to the armed forces and the frequent absence of female stars on war effort tours, would create

(Continued on Page 5)

Santa Couldn't Be a Two-Timer

The Biltmore theatres in Kingston and Oshawa have been promising juvenile patrons a Santa Claus and inviting them to write him letters. Supervisor Dave Gordon got some laughs out of the mail.

One youngster wrote to Santa asking for this for himself, that for daddy and for mummy "a pound of butter."

But embarrassing was the written query of one Kingston youngster, who asked, "How can Santa Claus be at the show when everybody knows that Hitler has captured him and Superman hasn't rescued him yet?"

Gould With UA

Bill Gould, out of the game for some years, is back again as a salesman with United Artists in the Toronto territory. Bill was up and down this country and the USA for many years hawking flickers.

Les Allen to Navy

Leslie Allen, son of Harry of PRC and of the film business himself, has enlisted in the Navy and is taking special courses right now.

McInerney Passes

Frederick J. McInerney, former chairman of the New Brunswick Board of Censors, passed away from a heart attack recently. He was with the Board from 1925 to 1935. He is survived by his wife, two daughters and four sons.

What's This?

Hollywood reports that background night and day shots of Ottawa for use in RKO's "I Walked With a Zombie," which were held up at the border, have been released.

Claims Oscar Awards Unfair

The question of the fairness of the method of awarding the annual Academy prizes is raised by Lester Cowan, Columbia producer and former executive secretary of the Academy of Motion Picture Arts and Sciences. It is Cowan's contention that those who win prizes on million dollar budgets have it a lot easier than actors and technicians who do their best

(Continued on Page 5)

Theatre Fire Drill

The Granada, Dunnville, managed by Mel Stephens, staged a fire drill after a juvenile matinee. The chief of police, fire chief, fire warden, medical officer and principals were on hand.

Hollywood and Here

Columbia's Arthur Lake (right) and Mrs. Lake are here shown during a recent visit to Toronto for the Red Cross. Smiling at them is Jack Karr (left), screen scribe of the Toronto Daily Star. Jack Melzer, who squired them while here, hovers over the scene.

Another UNIVERSAL Hit For Xmas Release

"NIGHTMARE," co-starring BRIAN DONLEVY And DIANA BARRYMORE, to be released Christmas week, will play the Uptown, Toronto. There are many surprising and exciting scenes in this romantic, mystery melodrama. (adv.)

Merry Christmas

and a

Happy New Year

TWINEX
CENTURY
THEATRES
CORP.

LTD.

TORONTO

Big List for Coming Year

(Continued from Page 3)

a future film famine. Things will certainly change but the prospect of future trouble grows less as Hollywood's accomplishments are studied.

By the end of the current year Hollywood will have 160 features canned and awaiting playdates. This is remarkable when measured against the product ready by the first of last year, which was 132 features. Hollywood has promised 386 features for the coming year and about 75 per cent of them are finished or in work. During 1941-42 the studios delivered 487 features but added playing time everywhere indicates that the smaller number will be plenty.

Hollywood figures that if it stopped production for a whole year the present supply, in the face of increased boxoffice prosperity everywhere, would be sufficient. The studios are pondering new distribution deals and it is thought that more pictures than ever before will be offered on a single basis in the USA. Canada, of course, is comparatively unaffected by any new selling policy across the line.

Of the total features in the backlog, it is reported that 70 are "A" pictures, many of which it is expected are due for extended runs. Practically every big name in Hollywood is represented in these films, including some who, because they have entered the service, no longer are available. In addition, the remainder of the films are said to be up to the quality of those made in normal times, and in some cases better. A number of top films from each studio are concerned with war themes and it is felt that the remainder of the individual company's backlog chart contains enough entertainment value of customary standards to hold up under any contingency in the future war months.

Censor Busy In Ontario

The Ontario Motion Picture Bureau has rejected more films in the last two weeks than in the last three years. Offending features are mostly crime and horror stuff. The extremely bad conduct of juveniles in theatres these days may have something to do with it. Theatre men will be glad to see anything omitted that may excite the juveniles further.

Perly Back

Al Perly, popular manager of the Midtown, Toronto, who was ill with pneumonia for a month, is around and well again.

Canadian Film Weekly
Vol. 8, No. 52 Dec. 23, 1942
HYE BOSSIN, Managing Editor
Address all communications—The Managing Editor, Canadian Film Weekly, 21 Dundas Square, Toronto, Canada.
Published by Film Publications of Canada, Ltd., 5th Floor, 21 Dundas Square, Toronto, Ont., Canada. Phone ADelaide 4310. Price 5 cents each or $2.00 per year.

What Movies Mean

Those of us who enjoy the safety of the North American continent and are exposed only to the operations of the tax collectors, taking our pleasures as they come and being critical of what's offered us, will always find it hard to have the utmost realization of what war means to those in the war-torn countries. We do everything we're asked but it can't possibly mean exactly the same thing to us. Those who have lost friends and members of their family come closest of all.

Many things go to keep alive the spirit of those in the bombed but unconquered lands. And one of the most important is motion pictures.

Quentin Reynolds, in a recent letter to the Hollywood Reporter, gives us some real insight to what movies mean:

"They go for pictures here in London the way they go for them in Waterloo, Iowa, or Jam Gulch, Louisiana, or New York City. The London public is remarkably like the American public with one slight difference. The American public is greatly interested in war pictures. That is only natural. The American public doesn't yet know anything about war and is anxious to find out. The London public knows all there is to know about war and doesn't especially want to see an imitation—even a good imitation—on the screen.

"The war pictures we've had in London during the past two and a half years have been with a few exceptions hardly anything to throw Oscars at. The people of London who took their beating during the Blitz never took time out to sing 'There'll Always Be An England' or to drop ad lib witticisms around the shelters. But when honest pictures come along like 'This Above All' and 'Mrs. Miniver,' Leicester Square is jammed with people with six bob ($1.20) or eight bob ($1.60) in their mitts. It costs that to see a film in London.

"Britain will never surrender to Germany, but she certainly has surrendered to Hollywood. There was a time when London film audiences felt themselves a bit superior to the Hollywood brand of humor. They held out for a while but today they have surrendered unconditionally, and there is no comedian in Britain who can compete with Bob Hope, Jack Benny, Olsen and Johnson, or Abbott and Costello. I don't know anyone in London who didn't see Bob Hope's 'My Favorite Blonde.' I know that both Winston Churchill and Lord Beaverbrook had the film shown at their private theatres at home and both yelled their heads off at the antics of Bob.

"Films except to the pocket books of those who earn their living out of them aren't very important in peace time. They are important in war time in a place like London or Moscow. Admire him or not, today Winston Churchill is a very important man who is very vital not only to Britain's war effort but to our own. The man works fifteen hours a day under terrific pressure. Sometimes he gets wound up too tightly and his secretary phones David Rose of Paramount, Bob Kane of Fox or one of the others and asks for the loan of a new film. They shoot something like 'My Favorite Blonde' down to his home and after dinner, still wound up, he sees it. In ten minutes Bob Hope unwinds him and then he's the old chuckling relaxed Churchill, his bad temper and his petulance gone. He sleeps eight hours, and the next day he's making decisions that affect not only everyone in Britain but everyone in this country."

Claims Oscar Awards Unfair

(Continued from Page 3)

with smaller pictures. He suggests that the cost of the picture be revealed and that it should be a factor in the judging.

It isn't likely that producers will welcome the suggestion, since big figures are used freely if not accurately to describe the type of a picture.

Cowan wrote a letter to Walter Wanger, president of the Academy, in which he said:

"I would like to propose that in connection with each picture nominated for the 1942 awards the cost of such picture be listed on the ballots, parenthetically and without comment, for the information of the voter. During the first few years of the awards the subject of quality in relation to cost absorbed many heated hours of discussion. It was last disposed of, I believe, in 1930 or 1931. Prior to that time the picture which achieved its exceptional merit as the result of a long shooting schedule and the expenditure of millions was given its proper recognition in the form of a special award.

"I might cite Charles Chaplin's 'The Circus,' which was granted a special award during the very first year. Since that time the awards have been granted on the basis of 'quality at any price.' We preferred to close our eyes to some of the obvious inequities in our zeal to 'sell' the awards to the public. This became easier when the pictures selected coincided with those which had achieved great popular acclaim, even though we in the industry realized that the picture equally good, made at a fractional cost, represented a greater achievement on the part of the technicians and artists concerned.

"We derived great satisfaction and our consciences were considerably relieved when a picture like 'The Informer'—made during a depression year when bigness was not fashionable—was able to win the award. I know that all the arguments on both sides of this question will readily occur to yourself and other members of your board. The most convincing argument is the embarrassing fact that if the little great pictures like 'The Informer' had been in direct competition with the big great pictures like 'Gone With the Wind,' the former would have necessarily gone without recognition.

"We are confronted with a war to which our every thought and act must give first consideration. Our government has told us in most emphatic terms that we must conserve on all useful material. Integrity and ingenuity of the artist and technician in the industry are being challenged as never before since the advent of sound."

Charlie Gets 'Em There . . .

Nigh On Twenty-Four Years Ago Charlie Mavety Blew Out of the West to Convoy Actors Hither, Thither and Yawn

ONCE upon a time actors came to town in parlor cars and arrived at the theatre in cabs. They still come to the theatres—but on trucks. And in cans, like soup and corned beef hash. A lot more of them too. In the dead of night mostly. In Ontario one man has been their aide de camp ever since they switched to the shadows, making sure that they're on hand to play the next stop and bringing them back when they're all through. Though no actor has ever thanked him, it's only because they're mute when this fellow takes over—a preferred state in some cases.

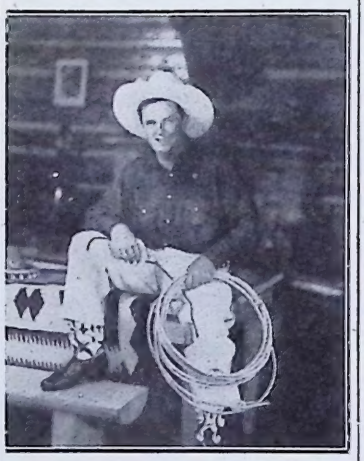
Escort of the actors, personally and by arrangement, is none other than your old friend, Charlie Mavety. "Twenty-three Years of Prompt, Sure and Accurate Service," the calendar says. Brother, the calendar doesn't lie. Ask any exhibitor in Ontario, especially those who looked out into the storm of the year and said to themselves, "T'ain't a fit night for man nor beast." Maybe t'aint—but 'tis for the Mavety Delivery Service. Mainly because Charlie Mavety won't stand for any nonsense from the elements and won't back down.

Mavety delivers canned ham to some 300 theatres in Ontario and has never lost a customer. Sure, there's an occasional beef but it usually stems from some mishandling by one of the hookups. When a complaint can't be handled man to man, the Toronto Film Board of Trade settles it. The shows that had to remain dark because Charlie's boys didn't arrive are so few that they aren't worth counting. When something happens to a truck on a road every available means is used to keep the films rolling along to their destination.

The Mavety Service, which works Ontario, is the largest in Canada. There are a number of others in Canada, all of them servicing regions, and the business is pretty well divided. Montreal has four or five. Films from Mavety move from truck to train and come back under the same label. Trucks go out full and return the same way, the average run being 12 hours. The Service travels an average of 400,000 miles per year in seeing that the stuff gets to the booths on time.

Strangely enough, film deliveries in Ontario, though the distance travelled is greater, are cheaper than in the United States. That and the ability to get 'em there and back on time is what won the field for Charlie—and all to himself—in Ontario. Charlie gets the bookings from the exhibitors, checks with the exchanges and away they go, safe and sure.

No Film Cowboy



As you suspected, Charlie Mavety, in his off-hours, changes from his city clothes and goes native with a whoop at his Circle M Ranch.

The government is kind to Mavety. Because of importance of the business he serves from a standpoint of morale and also because he helps take some of the overloading away from train transportation, he is in a preferred class when it comes to rubber and gasoline. He'll always have his share of what's available. He expects his eight trucks to keep on running as long as the next fellow's.

Unlike the United States, there is no association in Canada of film delivery men. There's no point in it, since provincial laws do not allow films from different provinces to be delivered by other than services licensed in their own territory. Mavety, however, has a Provincial Carrier Charter, which enables him to move past all municipal boundary lines.

Charlie, who is active in the Motion Picture Pioneers, is popular personally with the boys and girls in the business, his open manner and breezy style being enough to give anybody a lift. He's originally from the great outdoors and though he doesn't tell you that, you can't mistake it. He looks like a cowboy with big city clothes on, the hat and shoes being strictly in character. You see him crossing Dundas Square and wonder where he hitched his horse.

Prince Albert, Saskatchewan, is where Mavety hails from and he's proud of it. You know that when he tells you, with a mental sweep of his semi-sombrero, that it's "The Capital of the World." He got into the business as an operator, working at that in Grand Forks, North Dakota, in 1917. But a projection room booth was too narrow a place for a fellow with his vision and love for the spaces. One day he came to Toronto and got a job as operator at the Brighton Theatre. It wasn't long after that he started the Film Renovating Company, which tidied up celluloid for the exchanges.

Charlie was taking in the eastern zone one sunny day and no doubt dreaming of his beloved West when a sight caught his eye that changed the course of his life. An exhibitor was struggling along with a couple of cans of film, trailed by some youngsters carrying the smaller stuff. He had seen that scene many times before but this day it hit him in the eye.

This guy and plenty of others needed help, he figured. So he bought a truck and offered help at so much per, while still keeping his job in the booth. In six months he had three trucks and a business that has given him bread, butter and the Circle M Ranch, which covers 330 acres and has 73 horses and many cattle.

Now there's a guy for you. He couldn't go back West and stay in business and be with his friends, so he brought the West here. That's Charlie Mavety all over—all over Ontario.

The ranch, incidentally, has been his for seven years and is a favorite hangout for film men and gals who like to play cowboy. It's a dude ranch and many a Torontonian goes hippity-hop, clippity-clop as a guest of Charlie's. Don't be surprised if one of these days, when rubber and gasoline have reached their limit, to see a horseman gallop up, according to Pony Express fashion, and deliver your films.

The possibility of film delivery by plane doesn't bother Charlie. He's right in the centre of things and is a cinch to be first off the ground. He'll probably breed winged horses, giving life to the old Greek mythological creation. Don't laugh. That Mavety, who gets 'em there and back, never misses.

Season's Greetings

★

Johnny Poole and the staff of

Paramount Poster Service

and

Metro Display Co.

Fire Vigilance Grows in Shows

(Continued from Page 3)

reau, through its Inspection Department, is still in the process of finecombing each theatre and hall from the standpoint of every existing regulation to see that every possible danger is removed. Municipal authorities have joined in the work and there is a possibility of added regulations in the future particularly in the case of halls.

It is pleasing to note that theatres generally have been found to be structurally accurate according to government specifications. The results of theatre investigation, which got its impetus through the case of the Pape Theatre, Toronto, where coal gas caused trouble, have led to several warnings to caretakers to keep the cellars clean and to check on safety valves and pipes. Several new cases of overcrowding the aisles will be heard this week in court but from a position of fire danger the theatres have proved to be no trouble at all.

The Inspection Department is busy checking on halls and causing them to widen exits. There are more than 2,300 in Ontario and the department issues no permits until local authorities have approved. There is joint responsibility for watching over them. Experts from the Department of Labor are checking boilers in both halls and theatres.

There will be nothing done about smoking in theatres, since a recheck has shown that in those where smoking is allowed the regulations of safety have been fully met. Fire chiefs, however, in many cities have issued warnings against the careless use of Christmas decorations in halls and theatres, many of which are easily inflammable.

It is 11 years since a theatre fire in Quebec resulted in the death of a number of children.

Season's Greetings

*

J. John Shulman & Co.

Chartered Accountants

TORONTO

As Time Goes By

Back in June, 1941, when I first took over the editorial duties of this publication, Dundas Square was a mournful place indeed. Business, affected by shifting of populations, was very bad. The 20 per cent federal amusement tax, introduced a short time before, had made things worse than ever. The war economy had not yet made itself felt in the pay envelopes and the movies, being close to the hearts and homes of the people, suffered.

When war economy really made itself felt, theatres began enjoying the biggest years in their history. The fear that the movies had lost public favor and would be reduced to a minor attraction faded out. The movies were here to stay, come anything, and a sense of permanence came back into the industry.

I took one look at Dundas Square the first day I took over, saw the knot of fellows on the sidewalk in front of the Film Exchange Building, and founded this column.

Below are the first words that appeared in it.

Gabbing On the Square

"New York has its Broadway, Hollywood its Vine Street and Toronto its Dundas Square. This is where big-shots, bookers, busybodies and buyers meet on even terms. The keen awareness that is such a part of business inside the buildings is relaxed on the curb. Gossip and friendly joshing is the rule of the day.

"Exhibitors, though night workers and day worriers, are also matinee idlers. They like to loaf in the sunshine, borrow a shoulder to cry on or joke with the other members of the pavement parliament. Busy folks hurry by enviously with only a shout and a wave of the hand. Luckier ones stop for a quick kibitz.

"Out there in the sunshine, with the world on wheels whirling by, you can hear more about the state of the business across the country than in all the trade journals put together. That's where the out-of-towners stop between bookings to greet old friends and pledge loyalty to the common cause of the exhibitor.

"Many an executive, looking lonesomely at the scene from his window, surrenders to the urge and joins the jibe session. On the Square there are no secretaries, counters or telephones to cut a man short. Everybody is equal and speaks right up. Here is a forum of democracy and free speech. And here's where you learn things.

"These are the men who hand the product to the people who pay off—the public. They know the consumer's whims and wherefores. What they say about the business makes sharp sense.

"Every town has its own equivalent of The Square. We'd like to hear what your curb congressmen have to say."

Getting Over the Hurdles

I was a stranger in a strange land but it was to my liking. There was more informality in the business than in most others. I knew that the first time I brushed up against the pavement kibitzers. Theatre men deal with more people personally than other citizens and it stamps them with friendliness. The spirit and content of most movies is youthful and that sort of thing keeps everyone in the industry young.

Working for a man everyone liked and spoke well of helped a lot. It wasn't long before I could ask questions without getting suspicious looks. I found the bigger a man was the bigger he was—if you know what I mean. Some who liked to help a fellow who needed a friend went out of their way to keep him pointed in the right direction.

Film people shared many a laugh with me that I passed on to the readers. Others wanted to make sure that we printed the right story. I knew we had come along fine when those who had consistently ignored us began to complain that they didn't get their share of space in Film Weekly.

We began to get letters of abuse along with the other kind —and that convinced us that we were doing fine. Recognition came from Toronto and New York in the form of advertising contracts and nods came in from all over Canada in the form of correspondence from theatre owners and exhibitor organizations.

I hope to stick around the neighborhood for a long time. Meanwhile, thanks and a Merry Christmas.

'Corvette' Nears Final Scenes

(Continued from Page 3)

vettes, made and manned here, represent Canada to the world.

The film has reached the final shooting stages, which means Hollywood. No news of the planned release date is available yet but it can't come too soon here.

The making of "Corvette" by Director Richard Rosson and his crew is a saga in itself and one worthy of the service. The Navy has more than a detached interest in it, since Navy men acted in association with Rosson and his crew as advisors.

Rosson and his crew made five round trips on Corvettes protecting convoys. Each trip was packed with action, for they fought off subs each time and all the way. He found every scene the script called for except one. On one of the trips depth bombs sank two subs. The script called for one being blown out of the water but nothing but oil and wreckage came to the surface. In all they brought back 73,000 feet of film, of which 2,100 feet were clipped out by the censors.

On the third trip subs sank two of the vessels. Two of the ships also collided and the Corvette Rosson and his boys were on was assigned to circle the scene to keep subs from rushing in to finish them. They did this until help arrived, filming all the while.

The technicians were at sea from eight to eleven days at a time. During the five trips but ten cargo ships were lost. Once a torpedo missed them by 40 feet. They slept fully-dressed on the deck, ready for action at all times. Though Lloyd's of London held insurance policies on each technician to the extent of $50,000 the only one hurt was Rosson, who sprained his wrist in three places when one of the Corvettes lurched.

Best Wishes for the Coming Year

•

PERKINS ELECTRIC COMPANY LIMITED

277 VICTORIA STREET TORONTO — 3037 ALBURY STREET MONTREAL

'TWO MEN and a MOVIE CAMERA . . .'

Back in 1921 Two Far-seeing Fellows Named Norrish and Alexander Began Building The Associated Screen News

STEPPING into line with Canadian war-time industry, with the press and the radio, Canada's motion picture industry has become geared for total war. Much has already been said in praise of motion pictures' wartime contributions throughout the world. But the Canadian story is the more amazing when we realize that it is scarcely more than a score of years since Associated Screen News Limited, Canada's chief film producing company, was born.

It is interesting to compare this company's tasks in preparing and processing Dominion-wide screen publicity for Canada's Victory Loans with the modest beginnings of the company, when, in 1921, "two men and a movie camera" set out to build a film industry for Canada. And, where today a complete and modernly-equipped plant hums with 24-hour a day year-round activity there was once a time when those two men and their camera could scarcely see a week's work ahead of them in a Canada still uneducated in the use of films.

B. E. Norrish is still the guiding mind of the firm. Mr. Norrish, today its president and managing director, came to Montreal from a position as Superintendent of Exhibits and Publicity Bureau in the federal Department of Trade and Commerce. Realizing the tremendous part that films might play in Canada's growth, Mr. Norrish brought technical training (MSc Queens 1910) and publicity experience to the promotion of the Canadian motion picture. His business and organizing abilities have contributed to a steadily-expanding film production and processing concern, whose standards of workmanship are comparable to the best on the continent. To his efforts may be credited the development of an important industry in Canada.

J. M. Alexander was with the new firm then—and still is engaged in directing ASN motion pictures — often turning cameraman himself and specializing now in color productions.

But, back in 1921, ASN's first and sole idea was to produce motion pictures for Canadian industry —and to make Canada's manufacturers and business men conscious of a new medium for their records, for their advertising, for public relations work. It is interesting to see how this original purpose has found its place in Canada's wartime activities, as industry, already schooled to the use of films, is making movies serve in its conversion to all-out war effort.

This company's original offices on Mayor Street, Montreal, were soon replaced by a modern laboratory in the west end of the city, and there, complete with the most modern equipment and facilities for the ever-increasing volume of work, ASN's specialized departments received their identity. The Laboratory for the processing of the films. The Newsreel Division headquarters for the roving cameramen. The Art Department. The Still Department and portrait studio. All these separate branches had become necessary and experts were gathered from all over the Dominion to take part in the activities of the new company. Very early in the history of Associated Screen News Limited, Frank O'Byrne took his place as the company's Toronto representative—a position which grew into manager of a branch office in that city. There, he was joined some years later by Jack Chisholm, who came to Associated Screen News after directing studio and location shooting in and out of Hollywood.

Finding inspiration in the still undiscovered scenic beauty of Canada, travelogues were early offered to the theatre trade—and a growing body of ASN cameramen roamed from coast to coast shooting the famous grandeur of the Rockies, taking their cameras to the wheat fields of the prairies and the sea coasts of the Atlantic—building up a priceless record of Canada both for Canadians and for people of other countries.

These roving cameramen soon began to cover Canada's news. Called into service to secure film records of notables visiting the Dominion, ASN cameras dogged the footsteps of such well-known figures as the Prince of Wales, Henry Ford, Lord Byng, Dr. F. G. Banting, Stanley Baldwin, Lloyd George. Stirring events, too, were milestones in the newsreel division's history—the Moose River Mine Disaster . . . the Royal Tour . . . Churchill's Visit to Ottawa . . And the adventurous film "reporters" covered an unbelievable amount of territory with J. W. Campbell, ASN's newsreel editor, doing a strenuous job of juggling assignments, and figuring out how to have three cameramen in Halifax, Vancouver, Winnipeg, Fort Churchill and Toronto at the same time, with one on call at the home office in case of emergency.

In 1930 sound had come to stay. Associated Screen News Limited expanded again to add its modern sound stage with recording laboratory and editing facilities for large scale production. The printing of American feature pictures for the Canadian market had become an important part of the activity — and, considering that Canada's industry was many years younger than that of the US, contract for this work was indeed a tribute to the technical excellence of Canadian film printing. Maurice Metzger, technical supervisor of the ASN Laboratory, is one of the real pioneers of the motion picture industry in Canada. He was associated with the old Kinematograph Company of New York, and installed many of the earliest motion picture projectors in the city of Montreal shortly after the turn of the century. For five years he handled camera assignments, the first and most interesting taking him to Sydney, N.S., to cover the return of Commander Perry and his North Pole expedition for Thomas A. Edison.

Associated Screen News' later work has expanded in all directions —newsreel, studio production, industrial and portrait photography, processing and printing, trailers, animations and special effects.

Under the ASN credit title comes the series of "Canadian Cameos"—being produced before the war at the rate of twelve a year, but now curtailed to give place to wartime needs. These glimpses of Canada and Canadian life were launched by production supervisor Gordon Sparling, who came to Screen News from Paramount, Long Island, and whose name has recently become well-known through such film successes as the "Did You Know That?" series of theatre releases, "Peoples of Canada" produced for the National Film Board, "There, Too, Go I" for the Red Cross, and "The Thou-

(Continued on Page 21)

Greetings and Best Wishes to the
MOTION PICTURE INDUSTRY
You are doing a grand job in the interest of an all-out effort
KEEP UP THE GOOD WORK!
Dominion Sound Equipments Limited
HEAD OFFICE: 1620 Notre Dame Street, West, MONTREAL
Branches at: HALIFAX, TORONTO, WINNIPEG, REGINA, CALGARY, VANCOUVER

Digest of Reviews

JOURNEY FOR MARGARET (Regal)

This film is packed with the powerful appeal of children in trouble. It will cause many an honest sniffle and it is unusual in that it presents the effect of the horrors of war on the minds and nerves of the children. This is the first time that result has been shown in films and it should provide a great impetus to funds for bomb victims.

The picture derives from the work carried on in Anna Freud's children's home in London, one of the war's worthiest causes, and it will win the unrestrained praise of all and the cheers of those who are carrying on campaigns here for the unfortunate juveniles. It is a film that has been crying to be made.

The writers have been clever in not letting a fictional story based on adult complications interfere with one of the finest natural stories in the world today. Robert Young is an American correspondent who becomes interested in the children, takes a fancy to two of them and adopts them when an accident prevents his wife from having their child. Even that part of the story is somewhat true, the picture being taken from the book of the same name by William L. White, in which he recounted much of the same experience.

So honestly is every aspect of the film treated that it reveals great strength of appeal. Most remarkable is the work of the children, particularly Margaret O'Brien, who plays the title role. Her work is nothing short of wonderful. Laraine Day, Fay Bainter, Nigel Bruce, Elisabeth Risdon and William Severn, the last sharing the juvenile leads, the credit for a heart-warming piece of work.

THE LOVES OF EDGAR ALLEN POE (20th Century-Fox)

A costume drama about the life, loves and struggles of the USA's famed mystic poet who died a drunkard. Slow for the general public. John Shepperd, Linda Darnell and Virginia Gilmore.

ONCE UPON A HONEYMOON (RKO)

There may be some beefs that comedy against tragic background is not good taste and, truth to tell, it sometimes seems out of line. But just the same this is a high-class piece of work in acting, production and scenic backgrounds. Several of the scenes are highly artistic and pack plenty of appeal.

It's the story of a burlesque queen, Ginger Rogers, who marries a Nazi agent, Walter Slezak, and is hounded by a newshawk, Cary Grant, for news and love. After many adventures and much fun they get together. Rogers finally gets rid of her husband and nemesis by winning a decision over him on shipboard, said husband winding up as part of the ship's wake. Albert Basserman and Albert Dekker do good work.

SIN TOWN (Universal)

A rough-houser that comes off splendidly. It has some swell names for the boxoffice and action fans will go big for it. Broderick Crawford and Constance Bennett are a couple of swindlers who check into an oil boom town, break up and become involved with cops and robbers.

The cast is worth a second look: Patric Knowles, Anne Gwynne, Andy Devine, Leo Carillo, Ward Bond, Arthur Aylesworth, Jack Mulhall and Bryant Washburn.

WHITE CARGO (Regal)

A revival of one of the warhorses of the stage, with Hedy Lamarr as Tondelayo, the jungle siren who keeps knocking the white boys off balance, and Walter Pidgeon playing the fellow who is wise to her style. It has travel appeal but the inability of its male characters to accustom themselves to African life can't win much sympathy in these days of jungle fighting. The cast has pull, however. In it are Reginald Owen, Richard Carlson, Frank Morgan, Henry O'Neil, Leigh Whipper and Clyde Cook.

Nat Taylor

Raoul Auerbach

Season's Greetings

TO THE TRADE

★

B & F
Theatres Ltd.

★

SAM FINE SAM BLOOM

Holiday Greetings

from everyone in

FAMOUS PLAYERS

FAMOUS PLAYERS
CANADIAN CORPORATION LTD.

The Show Must Go On . . .

Harland Rankin, exhibitor and manager, writes about a day in the life of a theatre manager and tells why seeing moving pictures for nothing all the time isn't the fun the public thinks it is.

IT'S ten o'clock in the morning and my son has just reminded me that I had better get up. He's parading around the bed banging his drum and the noise is so unbearable that I'd better get up. But before I go downtown to the theatre my wife tells me that the washing machine has been making a lot of noise lately and would I mind looking at it? And oh yes,, the ice-box isn't keeping things so well, the garbage needs burning, would I mind moving the sewing machine to the sewing room and also carry a couple of fruit jars to the cellar? Gosh, there's the telephone. Hello . . . you say you lost your wallet in the theatre last night? . . . yes, I'll be right down to the show.

I think I'll ride my bicycle to work today, the exercise will do me good. Lovely morning, beautiful day, sky clearing up after the sleet, so here I go for a ride to Chatham's Loveliest Theatre. Hey! Why doesn't that fellow watch where he's going? Splattering slush all over my good suit. I'll look a mess when I get to the theatre—or maybe it will dry off. Dammit, my pants are caught in the chain of the wheel. Well, I'm not going back to change my trousers now. I'll go the way I am.

Well, I see my man is waiting for me outside the theatre. Wonder if he thinks I stole his money. "Good morning," I ask, "Are you the gentleman who lost his wallet last night?" He is. "Come in and we'll ask the janitor . . . John, did you find a wallet this morning when you cleaned?" He did and it's on my desk. So my overall-clad friend gets back his 50 cents, driver's license and a picture of the homeliest girl I ever saw, and goes away happy.

Oh, oh, here's someone else. What does he want? He must have adenoids—talks through his nose. He's lost a pin his granddpappy gave him. So we go to John's pin cushion in the Lost-and-Found department and picks out the worst-looking pin—and old-fashioned one for the collar. Well, I guess I'll look at the morning mail. Here's a letter from Mrs. Jones. Thinks our sound isn't loud enough, as she's hard of hearing. Here's another letter from the IODE vowing up and down that we don't play God Save the King and we should be more patriotic. What does she expect us to do—play it every hour during the continuous show? Here's another letter from head office. The product this month has wonderful possibilities and they know Rankin won't let them down. Here's a circular to all managers about the coming scarcity of fats so please go easy on the soap.

The schedule is all made out, the film is in and the theatre looks

(Continued on Page 22)

Rankin, an avid, exploiteer, checks on some of the entries in the recent Beauty Contest he ran for his theatres in Chatham and Tilbury.

Yuletide Thoughts . . .

To all our friends, we most sincerely send the old traditional greeting "A Merry Christmas and a Happy New Year." May this year and the years to come bring to you and yours the the best in Health, Happiness and Good Fortune.

Canadian National Carbon Company Limited

Carbon Sales Division

TORONTO

Halifax Montreal Winnipeg Vancouver

Canada Shows Hollywood How

An Itinerant Maker of Films Named Grierson Landed in Canada's Fair Domain to Prove his Pet Dream

THIS is a tough war. Hitler and Hirohito pull no punches. Neither do the United Nations now. We've learned from the Axis that we cannot afford to do so.

And bringing to the screen in Canada—incidentally to a great number of people all over the world too,—the part that Canada is playing in the war; come the hard, tough, fast-moving pictures of the National Film Board in Ottawa.

Canadians are only just now beginning to be aware of the work their Film Board is doing. In the theatres they see films of the Canada Carries On series and of the more recent The World In Action series. They see that the newsreels in this country carry more items of Canadian news. They see trailers now and again urging people to buy war bonds or saving certificates.

Theatre managers know that these things have not "just happened." They know because they have co-operated magnificently in showing the early products of the National Film Board; because they continue to co-operate in every way in the board's war effort; because they know that in jolting Canadians into the realization that this is a grim war propaganda has been made boxoffice.

They know because John Grierson, hard headed, tough minded Scot who is Government Film Commissioner declared more than a year ago in beginning the World in Action series: "We said from the first that we were not giving it away. We were selling it commercially because, if it was good, it was good enough to sell commercially, and if it wasn't good enough to sell commercially, we weren't any more interested in it than the industry. In other words we decided to put our work on a normal entertainment basis and use that as a yardstick of our success in public information."

Since then the pictures of the National Film Board have become international film news, showing in Britain, in Australia, in South Africa, in South America and in the United States.

First of The World in Action series was "Churchill's Island" which was shown in this country as one of the Canada Carries On program. When shown internationally it won a special award as the best short documentary film of 1941.

Since then The World in Action has featured the following two reelers "This is Blitz," "Food, Weapon of Conquest," "New Soldiers Are Tough," "Inside Fighting Russia," "The Mask of Nippon" and "Freighters Under Fire."

The series has caught on in the United States where some 5,000 motion picture theatres are paying for the privilege of showing them—and, if you please,—are turning in a very neat revenue to the Canadian Treasury Board.

Showing in almost 900 Canadian theatres, many of which, incidentally, also show The World in Action series are pictures of the Canada Carries On program which have included such features as "Quebec, Path of Conquest", "Women are Warriors," "Voice of Action," "Road to Tokyo" and "Geopolitik," in recent months. Current release in the series is "The Battle of the Harvests." All films for Canadian release are made with either English or French commentaries according to the needs of the distributors.

But while the Canadian theatre public is familiar with the documentaries of the Canada Carries On and The World in Action series it knows practically nothing about the other work of the National Film Board in specialized films for various government departments.

A check on the production books of the National Film Board shows a total of 109 films listed as completed between March 1942 and the end of November of this year. At the latter date, 126 items were listed as "in production."

Many of these films were short subjects. Some of them were newsreels clips. A lot more were specialized films for the armed forces intended to play a part in the training of soldiers, sailors and airmen.

Others are 16 millimeter films dealing with specific problems applicable to select groups, concerned with Wartime Prices, Selective Service, Munitions and Supply and the Victory Loan.

In this connection it should be stated that the National Film Board is doing a job of developing potential movie audiences in the rural parts of Canada, especially in the foreign language areas, through the use of travelling 16 millimeter projectors whose operators go to country schools and cross-roads settlements where there are no movie houses; where people are too far distant from centres in which such theatres are located; to bring to these people films which show what Canada is doing in this war. These rural Canadians are being shown that they have a real stake in Victory.

From the point of view of the Canadian Film Industry as a whole the work thus being done in the rural audience field may be enormously important in the future. Remote country folk are being conditioned into movie audiences. A demand is being created which may be filled commercially after the war.

In its rural programs the National Film Board is particularly careful not to compete with the entertainment programs which the regular houses offer. No Hollywood productions are being shown there, except for the Walt Disney Films which boost the sale of war bonds or savings certificates.

Sparking the National Film Board is John Grierson who did a four year spell of mine-sweeping during the last war for the Royal Navy, went through Glasgow University on scholarships he had accumulated before enlisting and then won a three year travelling Research Fellowship from Durham University which brought him to universities of this continent.

For a while he worked in Hollywood and in 1927, after returning to England was given a free hand in organizing the film branch of the Empire Marketing Board.

Here Grierson introduced the "Documentary Film," a term which

(Continued on Page 18)

John Grierson

Under whose direction Canada's National Film Board has become the world's leading producer of documentary films.

EBA

Season's Greetings

Exhibitors Booking Association

TORONTO

UNIVERSAL'S
Xmas Release

"Arabian Nights"

A Walter Wanger Production
In Glorious Technicolor

COMING
Deanna Durbin
in
"FOREVER YOURS"

Merry Christmas Everybody

And A Happy New Year

REPUBLIC'S
Xmas Release

The Biggest Spectacle
Ever Photographed on Ice

"Ice Capades Revue"

With a Tremendous Star Name Cast

COMING
"HIT PARADE OF '43"
John Carroll — Susan Hayward
Gail Patrick — Eve Arden
Freddy Martin & his Orchestra

ESQUIRE RELEASES FOR XMAS

George Formby
in
"Keep Fit"

"One of Our Aircraft Is Missing"
The Best for 1943

Paramount Has Come a Long Way

A Fine History and a Great Future in Three Decades

PEEPING into the past as we approach another year end, what has transpired in the case of Paramount Pictures is something that stands out as an evolution of importance to the Motion Picture Industry at large.

For a quarter of a century, the name of Paramount has implied something of importance to the industry. Thousands of theatres across the country have placed a great amount of reliance upon the drawing power of its product. Obviously, the road toward audience satisfaction has been a long one and not any easy accomplishment.

This is Paramount's Thirtieth Anniversary. In referring to this event earlier in the year, Barney Balaban, who captains and inspires the company, said, "This indomitable spirit(the loyalty of the men and women who make up Paramount's world-wide organization) makes it possible for our company to render the service it owes to our country and to the millions of theatre patrons who have learned that Paramount means just that—Paramount; and it is with a deep feeling of responsibility that this company joins with the other companies comprising the industry in serving our government during this critical period. Without profit or remuneration, the entire industry—production, distribution, exhibition—has pledged, and is delivering, the fullest co-operation. To every member of our Paramount family, our company is indebted. The future of Paramount never looked brighter."

Mr. Balaban certainly said a mouthful when he said the "future of Paramount never looked brighter." As 1942 draws to a close, Paramount can peep into their vaults with a backlog of many pictures.

Already released for this year are such outstanding features as "Louisiana Purchase," "Holiday Inn," "Reap the Wild Wind," "The Glass Key," "Major and the Minor," "Forest Rangers," "Road to Morocco," "Palm Beach Story," "The Avengers," "Wake Island," etc., etc.

Due for early release in the New Year are such talked about stories as "Dr. Wassell," "Star Spangled Rhythm," "Lucky Jordan," Lady Bodyguard," "No Time For Love," "For Whom The Bell Tolls," "Miracle of Frenchman's Creek," "Dixie," "Lady In The Dark," "So Proudly We Hail," "Ridin' High," "China" and many others. You can see from the above list that Paramount is out to please all tastes right across the board. This bears out the assertion made by Buddy De Sylva, Paramount Executive Producer, earlier this year when he said, "Give 'em laughter, give 'em romance, give 'em songs — give 'em entertainment of the kind they want. That's the motion picture job. As Paramount goes into its 31st year, you'll find that's the job we are trying to do."

In the field of stars, too, Paramount still bears out its name. In the roster of yesteryear were names that commanded the respect of the industry. Names like Mary Pickford, Rudolph Valentino, Gloria Swanson, William Powell, Clara Bow, Maurice Chevalier, Bebe Daniels, Wallace Beery, Wallace Reid and Anna Q. Nilsson. Today, Paramount is still in the enviable position of having a roster full of names that mean more "jingle, jangle" at the box office. Names this time like Gary Cooper, Alan Ladd, Veronica Lake, Claudette Colbert, Paulette Goddard, Bing Crosby, Bob Hope, Dorothy Lamour, Robert Benchley, Victor Moore, Dona Drake, Susan Hayward, Ray Milland, Ingrid Bergman, Fred MacMurry, Joel McCrea, Macdonald Carey, Ginger Rogers and a host of others.

Paramount's new General Manager in Canada, Gordon Lightstone, believes that his company is entering the greatest production year in its history and, in the light of current events, has the following to say, "We of the Paramount family in Canada are mindful of the present emergency. We realize these are critical times and are trying at all times to work favorably within the framework of the Wartime Prices and Trade Board. The movement of population from one location to another has created a problem. In one instance a situation is affected adversely, in another wartime prosperity has enhanced business. We are trying, and will continue to try, to give proper treatment and consideration to each situation.

We, in this industry in Canada, both exhibiting and distributing, can be justly proud of the many constructive and patriotic jobs rendered our country and government from the day war broke out. We will all continue to render such services until the emergency is over and victory is ours and fruitful, peaceful years will be the lot of free peoples the world over — particularly our own fair land."

Paramount is going about its business optimistically, pervaded with a spirit of confidence in the company, its leaders and the quality of its product.

Compliments of the Season

Theatre Holding Corporation, Ltd.

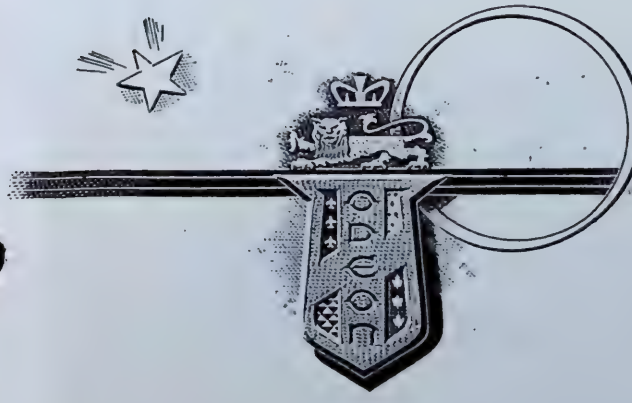
Thanks

to the men and women within our ranks and to our friends in and out of the industry . . . we've had a happy year . . . to everybody-everywhere we cordially say

a Merry Christmas

. . . . and may the world be Blessed with Peace for your Happiness in the New Year

. . . .



Odeon Theatres

ENTIRELY CANADIAN ··· OWNED AND OPERATED

Season's Greetings

★

Canadian Automatic Confections

LTD.

★

SYD TAUBE
IRWIN TAUBE
and Staff

Publicity Ain't Any Picnic

By WIN BARRON

THE advertising of a motion picture is a unique, and sometimes problematical, business. Whereas in most companies' lives they have but one product to sell, and can spend years doing it, in the motion picture business each company has about fifty products a year to sell. Besides the number of different products, each one of them varies from the other like day from night so that, in effect, each campaign for each product must be "custom-built" to suit the requirements of that particular picture. And, even here, there are many hazards because what goes over with Joe Canuck may not go over with Jacques Canuck.

In these critical times, more than ever before ingenuity is the mainspring of advertising and its side-kick, exploitation. With more and more war news as the days roll by and the Government asking for conservation of paper, ads today must tell a more potent message in less space than they ever have before. Publicity and promotion material sent out from film offices must be more laconic, and must be "newsy," or they will merely end up on the editorial floor.

These are times when men in motion picture advertising can prove if they are pulling their own weight. This is a time when they must be "on their toes." This is a time when national tastes change almost every week and the men who must cater to those changing tastes must have their fingers on the pulse of the people to be ready for these changing moods. Information must be gathered from all over the land. The whims of the people must be sorted from the usual yearnings. These must all be sorted. Then, co-relating this information with what you believe the public really want with what you've got to sell, you go about building your advertising campaign with as much sureness as possible in this very unsure world, hoping that the picture will receive a positive reception at the hands of the majority of theatregoers.

Laford Manages Lido

Louis Laford is now manager of the Lido Theatre, Montreal. He was assistant of the late Joe Brown, who died some time ago, and succeeded to the post.

Season's Greetings

★

MOTION PICTURE THEATRE ASSOCIATION OF ONTARIO

SYD TAUBE, Secretary

105 Crown Building,
26 QUEEN ST. E.
Toronto

HAPPY HOLIDAY GREETINGS

From Canada's Leading Film Laboratory

Producers of
Canadian Cameo
series of shorts;
made-to-order
and stock
announcement
trailers.

ASSOCIATED SCREEN NEWS LIMITED

MONTREAL TORONTO

B. E. NORRISH, M.E.I.C., M.Sc.,
President and Managing Director

. . . Peeps at the Past . . .

Thirty years ago, early in the robust youth of the motion picture industry, the Moving Picture World was the leading paper of the trade. J. P. Chalmers was its founder and president.

A ramble through its pages provides an engrossing look at the past. It is a record of the problems, pictures and people of another day. What was new then and how does it stack up against this inventive age?

About 50 companies produced or released films and but three names are still familiar, Gaumont, Universal and Warners.

"WHAT'S new, brother?"

The answer, after loafing through the 100-or-so pages of the Moving Picture World of June 8, 1912, is: "Not so much as you think."

For instance, color, which is supposed to be the newest thing since sound. Thirty years ago Gaumont, distributing through the Film Supply Company of America, offered "Bells of Paradise," described as "hand-colored" and offered as the "the most harmonious bit of film beauty Gaumont ever offered." It was a two-reeler. Another one-reeler of the same kind was "The Lion's Revenge."

Color has improved since that day but we'll bet the colorful language used in film advertising hasn't. Gaumont, releasing "Written in Blood," had this to say about it: "A real red story full of real red, live blood. Seething and surging with the tempestuous spirit of fiery revolution, imprisonment, revenge and terror."

Then there was "The Diamond Path," offered by the Rex Motion Picture Masterpiece Company — "Diamonds, grit cowardice, cruelty, criminality, bravery, the heart of a determined girl, vindictiveness, vindication and gratitude thrill through the film.

The general run of advertising matter was in the same lavish style.

Solax was offering a three-reeler of the old opera, "Fra Diavolo." It was a budget-buster, according to production outlays of the time. They bragged in print that is cost the stupendous sum of—hold your breath—$25,000 to make!

* * *

THERE is a tendency today to regard short subjects as a modern phenomenon. The studios have set up special exploitation departments for them, they get special Hollywood showings and attempts have been made to devote the entire bill to them. The Documentary film seems a new and growing force in the business—until one checks back.

J. Parker Read, Jr., who apparently specialized in scenic films, made a three-reeler entitled "A Motor Trip Through the Garden of Allah." This he did after failing to make a deal allowing him to photograph the then popular play. The Garden of Allah was an actual place, owned by a Count Landon, who bought two acres in Algeria and built what was then known as the most beautiful garden of the world. Wonder what has become of it?

Kleine Releases was offering "Scenes of the Italian-Turkish War," "Making Silk Hats," "Through Saskatchewan on the Canadian Northern Railway," "Messina as it is Today" and "Venice, Italy."

The Carnegie Alaska-Siberia Expedition was offering six reels for one or two bills of its "Roping Big Game in the Arctic Regions."

The Indiana Calcium Light & Film Co. was offering "International Auto."

Nor are air shots new. Floyd Humphrey, a cameraman for the Nestor Film Company, says a story, "made a 25-minute flight in a hydro-aeroplane as the guest of Glenn Martin." He took a 100-lb. camera up with him and made shots of Hollywood and vicinity from the air. He was strapped to his seat and his camera was lashed with ropes to the frame of the plane. The pictures were shown everywhere.

And there are plenty more. The barnstorming, daredevil newsreel cameraman is a tradition of the business.

* * *

THEY were arguing about the star system 30 years ago, a subject that still gets an occasional going-over. The World, in this particular issues, advertised perhaps 150 films of various lengths but just two were being sold on name value—Essanay boasted of "the world's greatest photoplay star," G. M. Anderson, growing into fame as Broncho Billy, and Colonial offered the outstanding stage star, Nat C. Goodwin, in "Nathan Hale." General Film also offered Goodwin as Fagin in "Oliver Twist."

Read what the World had to say about the star system:

"The film producer who is under the impression that the sudden acquisition of a popular player from a rival company is a short cut to success is painfully unfamiliar with the rudimentary principles of his business. An actor, no matter how gifted or clever, is, after all, nothing but a mimic and not an originator. To bring his special gifts and talents into full play and make them show the best advantage he must be fed with good parts and directed by competent directors. Some actors possess a distinct and lovable individuality, but even they must be supplied with new ideas and with parts specially suitable for them. The star system has been and is the folly of the theatrical world on this side of the ocean. There is small chance of the same fatuous system gaining any considerable ground in filmdom."

Time has demonstrated that the greater the degree of human interest, the more widely appealing the film. The personal element, which is part of the star system, guarantees a certain amount of it, with the rest up to the picture. However, "How Green Was My Valley" is something of an argument for the opponents of the powerful individual pull of the star system. Its players had no boxoffice appeal, yet it was everything a picture should be.

* * *

WHEN Donald Crisp was in Toronto recently he recalled, while speaking at a luncheon in his honor, that the motion picture as a field of effort was something one didn't mention in polite theatrical circles in 1908. One kept his participation in the making of movies a professional secret. The actor who worked for the screen lost caste.

By 1912 motion pictures had made such progress and achieved such popularity that film people, with memories of having been sniffed at, wanted their dignified due in the field of art and entertainment. Under the heading, "The Movies," the World fired a gun in a campaign which time has shown to be a lost cause:

"There is a power in a good name and evil in a bad one. Slang and improper abbreviations are one of the well known weaknesses of America's careless speakers. Some time ago, when a competition was started to secure a good sound and universal name for the moving pictures, 'Photoplay' was selected. On this page it was pointed out that whatever value this name possessed it was very limited and, like its predecessor, 'Nickelodeon,' would not fill the desired purpose; fortunately especially so now that the amboninable 'movies' has arisen. Like all such words, it may not last a generation, but this is written with the wish to drive it into oblivion as quickly as possible. A very prominent New York paper in describing the elaborate preparations being made for the production of a series of ''63' war pictures, has the harsh and forbidding heading of 'Educational War Pictures for the Movies.' What an excruciating sound this has!—at once vulgar and repulsive. May these abominable incongruities stop at this point! They will if all moving picture people with any degree of culture will refrain from and also forbid the use of so objectionable a term."

* * *

GIVEAWAYS? Why, exhibitors are pikers today—according to the offer of a real estate company.

"Exhibitors," proclaims this company's ad, "give summer resort lots as souvenirs; Twenty coupons costing same as ordinary coupon tickets, entitle holder to 30-80-foot lot at Lake Breeze Grove, near Roger City, Mich. Suitable for summer home. Perfect title. Warranty deed."

A patron who got one then

(Continued on Page 20)

BEST WISHES

PHOTO ENGRAVERS

Charlie Cashman

Toronto

Elite Theatre

WAINWRIGHT, ALTA.

Season's Greetings

W. T. BRUNKER

In the show business since 1912. Now our town is coming on the map with a permanent camp nearby — and possibly a large airport. If interested in a good proposition, here is your chance.

Producers Releasing Corporation Limited
P.R.C.
H. J. ALLEN, President

The Season's Best

from the

MEMBERS, STAFF and ASSOCIATES

★

Producers Releasing Corporation
LIMITED
Executive Offices:
277 Victoria St., Toronto, 2, Ont.

What did You do?

BY CANADIAN SHOWMEN FOR CANADIAN SHOWMEN

Contributions to this column will be greatly appreciated from any member of the motion picture industry, from coast to coast, whether he has chain affiliations or is strictly independent.

Address all letters to "What Did You Do?" c/o Film Weekly, 21 Dundas Sq., Toronto, Ont.

STEVE McMANUS of the Bayview, Leaside, is a fellow who believes in staying close to hearts of the home folks. Steve has made his house the centre of as much community activity as possible and the results have been personal popularity and good business. One night last week Steve had as his guests 44 members of the Leaside Air Cadets. The folks around there are proud of their boys and were grateful to Steve for his kindness.

* * *

MEL Stephens of the Granada, Dunnville ran a bang-up rubber matinee, which was announced in all the schools. The school principles were glad to help Mel call attention to his current attraction because of his work. He was playing "Jungle Book" and the teachers urged the youngsters to see the film version of Kipling's classic, which all children have read.

* * *

BOB BEREZIN of the Marks, Oshawa, took full advantage of the easy exploitability of "Moscow Strikes Back." He hustled up a full page co-operative ad in advance of the picture. The ad was tied in with Aid for Russia. He also got a plug for the program at a Russian concert. The picture did good business, as is the case almost everywhere when the public is told about it.

* * *

FRANK ROONEY of the Revue, Toronto, ran a special matinee on Wednesday for the Red Cross and raised $40. He got a big vote of thanks from the teachers and the kids, the latter being told of their obligation to Frank.

TO ALL
THEATRE MANAGERS
AND THEIR FRIENDS

Holiday Greetings

from

Tip Top Tailors
LTD.

Best Wishes

★

Mavety Delivery Service Ltd.

★

Charlie Mavety

Canada Shows Hollywood How

(Continued from Page 12)

he coined himself in the belief that the work and lives of people in everyday occupations in their normal surroundings could be made dramatic and interesting on film.

First of his pictures was titled "Drifters" which described the life and work of British fishermen. It established the "Documentary" and for the next few years John Grierson worked, first for the British government, and later for British industries in dramatizing the problems of housing, town planning, nutrition, and the Post Office.

Canada already had its own Motion Picture Bureau in operation under the Department of Trade and Commerce and shortly before the outbreak of war John Grierson was asked to this country to make a survey of Documentary possibilities here.

He carried out this survey, then left for Australia where he established a similar bureau, and then returned to this country to first advise in the making of documentary films and later to undertake their production under the specially constituted National Film Board, whose membership consists of two cabinet ministers, three senior civil servants and three members of the general public—all of whom watch the interest of Canada as a whole in the activities of the National Film Board.

Allies Ruin Booking Of Nazi War Film

The Nazis, accustomed to using motion pictures of their cruelty and destruction to intimidate neutral countries, had their bookings spoiled by the Allied upsurge.

The Heilers are frantically calling back "Victory in Africa" from Sweden, Switzerland, Spain and Portugal.

GREETINGS
to the
INDUSTRY

•

Johnny Cohn

Christmas Greetings

LES PRESTON
Capitol Theatre
St. Thomas, Ont.

ROBERT THOMAS
Granada Theatre
St. Thomas, Ont.

J. E. SCANDRETT
Royal Theatre
Woodstock, Ont.

MOORE'S
THEATRE
Grimsby, Ont.

JACK SILVERTHORNE
Classic Theatre
Stratford, Ont.

WALTER HELM
Avon Theatre
Stratford, Ont.

CIRCLE
THEATRE
Toronto

ELGIN
THEATRE
Ottawa, Ont.
S. G. Gillespie—Manager
L. E. Ryan—Asst. Mgr.

STUART SMART
Capitol Theatre
Port Hope, Ont.

STEVE McMANUS
Bayview Theatre
Toronto, Ont.

The Season's Best

COLEMAN ELECTRIC CO.

258 VICTORIA STREET, TORONTO

Best Wishes

INTER THEATRES SERVICE Ltd.

Greetings to the Canadian Motion Picture Industry for Exemplifying the Spirit of Christmas in its Aid to Russia Campaign

COSMOPOLITAN FILMS

Representative in Canada of the
Soviet Film Industry

DISTRIBUTED BY ESQUIRE FILMS

INDEPENDENT
POSTER SUPPLY
M. Rittenberg
Toronto

GREETINGS
HARVEY HARNICK
Columbia

BEN
FINKELSTEIN
Toronto

KAPLAN
and
SPRACHMAN
Toronto

TOM DALEY
Best Wishes
Imperial Theatre
Toronto

PEERLESS PRINTING
M. Niderman

SAM FIRESTONE
Toronto

GREETINGS AND
BEST WISHES

**M. R. (Mel)
Stephens**

GRANADA THEATRE
Dunnville, Ont.

JACK MELZER
Premier Operating Corp.

Peeps at The Past

(Continued from Page 17)

could have furnished it with everything but a wife by being a steady a customer until now.

* * *

AN issue of Moving Picture World five years later shows that the star system had reached full bloom, with Pickford, Fairbanks, Olga Petrova, Lonesome Luke and all the now time-honored names.

Exhibitors were fighting excessive taxation, censorship, opponents of Sunday showings and other reformers.

Paramount, Metro, Universal, Goldwyn and the other big exchanges were turning them out, some of them opening offices in Canada for the first time. Samuel Goldfish was chairman of the board of Goldwyn Picture Corporation.

Films were being made to stir recruiting and theatre men had set up committees to help the preparedness effort. A "Dance of the Stars" was touring the country.

Movie versions of popular magazine stories and books were being offered as having special drawing powers. And the Hawks Film Company was advertising "The Monster of Fate" to exhibitors who were "tired of the Humdrum in Photoplay Stories" and were "yearning for something New in Motion Pictures ideas."

Sovereign Moves to 105 Bond St.

Sovereign Film Distributors Ltd., formerly in the Film Exchange Building, have moved to 105 Bond St. Sovereign distributes the 16 mm. product of Universal, Columbia and Esquire. Right now the company has "No Greater Sin" in the small package and will be going in extensively for religious films. Walter Kennedy is in charge.

SEASON'S GREETINGS

★

N. W. Mason

Roseland Theatre Company, Ltd.

New Glasgow, Nova Scotia

Roseland Theatre and Academy of Music

To All Exhibitors

Season's Greetings

Foto-Nite Amateur Shows Ltd.

PETER BARNES, PRESIDENT

Season's Greetings

★

Kenvue-Excelsior Theatres Ltd.

KENWOOD BROCK
KUM-C REVUE
PIX

Warners Convene In Toronto

Branch managers of Vitagraph, Ltd. convened at the King Edward Hotel here last Friday and Saturday to receive from executives of the company details of the Canadian Separate Contest of the Dec. 20-May 1. Warners' Drive of Champions. Ben Kalmenson, general sales manager; Roy H. Hines, eastern sales manager; and Arthur Sachson attended the conclave from New York. Wolfe Cohen, Vitagraph vice-president, presided.

With Norman H. Moray, Drive leader, absent due to illness Mr. Haines delivered the Drive message. He complimented the Dominion sales force for brilliant showings in previous drives and stimulated their enthusiasm for the new campaign.

In the keynote address Mr. Kalmenson emphasized that few deliveries could be the future trend and stressed the necessity of extended runs to conserve film and the use of players, technicians and manpower generally.

This first exclusive contest for Dominion branches assures three of them substantial awards. Individual contests for salesmen, bookers and poster ad managers allows them to vie against all branches on the continent, as well as participate in the Canadian Drive.

Mr. Cohen instructed the managers to appoint captains to act as correspondents for their respective branches. He named Glenn Ireton, district public relations director, as co-ordinating captain.

The following attended the Toronto meetings; Joe Plottel, Toronto branch manager; Alf Higgins, district booker; Glenn Ireton; and George Altman; Toronto branch salesman; I. "Babe" Coval, Montreal manager; Earl H. Dalgleish, Vancouver branch manager; Greydon A. Matthews, Winnipeg branch manager; Harry Kohn, Calgary branch manager; and Lew McKenzie, St. John manager.

CENTRE Chatham PLAZA Tilbury

BEST WISHES

Harland Rankin

•

"To entertain you is our pleasure"

'Two Men and a Movie Camera...'

(Continued from Page 8)

sand Days," the latest Canadian Cameo.

Throughout the theatres of Canada the work of the art department plays a prominent, if somewhat anonymous, part. The majority of announcement and special trailers used in the Dominion are made under the direction of Harold Peberdy, Art Director. Mr. Peberdy studied art in England, later coming to Canada where he had experience both in designing and in commercial film work before he joined Screen News soon after its establishment. From one single member, the staff of the Art Department has increased to nine, and includes besides its work on trailers and titles, an increasing volume of animation work. Just completed for the Royal Canadian Air Force is the training picture "Oxygen"—a color film produced to show the necessity for and the use of modern oxygen supply equipment in today's fighting aircraft. Here animation in color shows the circulatory system of the body, the action of the heart, the interchange of pure and impure blood, in relation to the body's oxygen needs. This technical film has been requested by air force officials of Great Britain, United States, Australia and New Zealand for use in training their flying men.

Members and technical facilities of all branches of Associated Screen News have been working overtime on war activities. Canada's National Film Board, in its extensive propaganda work, has made constant use of the already established facilities and equipment of the company.

Working with the National War Finance Committee, ASN has shared in the publicity work for Victory Loan and War Savings Campaigns—producing and processing trailers and shorts for simultaneous release in all parts of Canada. Besides the theatrical releases for the general public in the drives, were special motion pictures for the instruction and inspiration of the canvassers. For their benefit the mechanics of the campaign organization were explained through the motion picture, and a preview of general publicity was included.

'Jacare' to Open In New York

"Jacare," the first feature-length film ever made in the jungles of the Amazon River, will have its premiere engagement in New York at the Globe Theatre beginning on Saturday, December 26, it was announced today.

By TAP KEYES

Lew Ayres, Dr. Gillespie's assistant, who was poison to everyone when he revealed his pacifism, has come into his own again among the men who were supposed to dislike him most, the soldiers. You'll remember that Ayres, when he got his draft call, announced that his personal principles wouldn't permit him to kill but that he was willing to risk death anywhere with an ambulance unit or some other non-combatant service. Recently the army saw it his way and he now lectures to hospital equipment men. He is very popular with his soldier pupils. His studio, which took him off the roll when the clamor broke out, has reinstated him and he'll take his place with other returned stars when the war is won.

* * *

The physical growth of movie children would amaze professors. Take Gloria Jean. In 1939 her studio launched the young singer as a 10-year-old wonder. Last week she was cast for a more mature role, it being announced at the same time that Gloria Jean was now 16. The studio allowed her to be her age three months ago. . . . Hollywood films ars mostly identified with major, minor and independent studios. Lately, however, new groups of film makers have arisen as a result of refugee actors coming on the scene with time on their hands and new ideas in their minds. Recently a group made "The Captain of Koepenick," which will be shown shortly, and now along comes "The Hangman," a story of Lidice. These things should bring freshness to the screen.

* * *

Motion picture houses are heavy sufferers in the current wave of juvenile crime. Much of it is vandalism. Teen-aged terrorists are tearing seats, marking walls, throwing things through the air, removing anything detachable and making life miserable generally for manager and patron. Patrons can perform a service by telling the manager the moment they see some of the juvenile hoodlums at their tricks. The war has had an upsetting effect on youngsters. . . . Rosalind Russell, who was to play Sister Kenny in the film story of the Australian healer's life, will wait until her (Russell's) baby is born. . . . Adolphe Menjou, still a pulse-palpitator to the girls, has been in pictures for 30 years.

* * *

Roy Rogers, the film cowboy, may find himself without that famed monicker—if a court action is successful. His real name is Leonard Slyle. A few years ago another actor with the same name won a verdict which restricted the cowboy's use of the name to films only. Now the first Roy Rogers wants $500,000 damages because the cowboy has been making personal appearances under the tag. . . . After hearing Dinah Shore sing a soldier sent her a wire: "Oh, Lady, If You Could Only Cook." Back came a chocolate cake that Dinah whipped up all by herself. . . . Michael Curtiz, who directed "Casablanca," is well-known for his tangled verbiage. Explaining a scene to the actors, he called for the "low throbbing music of the local tom-thumbs."

* * *

The death of Buck Jones, famed cowboy star, who lost his life in the Boston fire, was the tragic climax to a crescendo of joy. Buck had been on a good-will tour of the USA. In New York he lead the Thanksgiving parade. Banquets in his honor were held everywhere. A great party was arranged for him to mark the end of his tour. The end of his tour, as scheduled, was—Boston. . . . Chilly Willies, who revel in the horror routines, are in for a special when Bela Lugosi emerges soon as "The Ape Man." . . . The Dionne Quintuplets may make a tour of the USA for war charities. . . . "Phantom of the Opera," the old-time thriller, will be remade and Jon Hall may get the role.

SEASON'S GREETINGS

*

SOVEREIGN FILM DISTRIBUTORS Ltd.

105 Bond St.
Toronto

Every type of entertainment in the 16 mm. field

★

Compliments of the Season

•

CANADIAN THEATRE CHAIR CO.

277 Victoria St., Toronto, Ont.

★

SEASON'S GREETINGS

Sincere Good Wishes and Health, Prosperity and Peace in the New Year

•

Ben Cronk

UNITED ARTISTS

The Season's Best

•

Sunclo Products

TORONTO

★

SEASON'S GREETINGS

•

FILMART

TORONTO

★

BEST WISHES

EW, Ilo-Ilo and BICKLE Theatres

Cumberland and Courtney

Vancouver Island, B.C.

EDWARD W. BICKLE

The Show Must Go On

(Continued from Page 11)

quite in order so I can go home to eat. Oh, look at this! One of my darling patrons scratched a match on the newly-painted wall. Here's someone else and she wants to know if she stands a chance in our beauty contest. I don't want to hurt her feelings but she's got a face that would stop a clock. I told her I hadn't seen the contestants but at least I'd give her a trial. She wants my candid opinion and I'm in a spot but I talk my way out of it by taking her name.

I get on my bike wondering if the neighbors brought anything home for dinner but I'm not so lucky when I get home. John Smith phones to tell me he has a daughter who just won a medal for singing and he wants me to go over and see her. She weighs 200 and has a voice like a horse. They must have had the medal left over. Guess I can't get out of moving the sewing machine and those jars. Guess I'll take the car back—had enough of the bike today.

Where are all the usherettes? One is sick. They're always getting sick. Guess I'll have to take tickets this afternoon, this is our busiest time. Here comes some people with three children. Daddy offers a ticket for one child. Looks too healthy to argue with so I guess I won't stop him. Now a kid loses his nickel into the candy machine. Here's a man in a wheel chair and he must be helped to his seat. Now comes an usherette. Someone has dropped some gum on the carpet. I let her take the tickets, get the gum remover, etc. and finally get it off.

Here's a kid crying. Lost his mother. Won't stop crying long enough to find out who he is so I bribe him with an all-day sucker. Ah, here's mother. Somebody just got sick. I see them headed for the washroom, so I get a broom and some sawdust and try to find where he was sitting. Here comes somebody. She looks mad. Someone had just thrown some water out of the washroom window and it landed on her dress. I give her a pass and race upstairs to see who the culprit is.

More trouble. Two ladies to see me in the office, very beautiful creatures, from our local church organization, wearing eighteenth century hats and very dignified. Yes, they're getting out their annual cook book and wondered if we would be interested in putting an ad in it and they came to me first. I appreciate their thoughtfulness. Here's a civic official who wants me to advertise the softball game between the Firemen and the Aldermen, direct opposition to our show. A couple of phone numbers to phone. Someone wonders if the picture is suitable for her daughter, who is just turning twelve, doesn't want too much love at her age. Here's somebody to use the phone, hope it isn't long distance, better hang around. She's in visiting and calls up Mary Jane. The cow's had a calf and she has to call Mary Jane, must come and see them Sunday. Well, I guess I'll go to supper now, change my clothes and see if I can get a peek at the picture myself.

Here's a lady standing in front waiting for her son to pick her up. While she tries to get hold of her son, she finds that he's been spending very much time at the family bootlegger and forgot to come after Mother. Here comes somebody with fire in his eyes. Somebody had just dropped a cigarette from the balcony and has landed on his bald head. No wonder he's burning up. I could hardly keep from laughing, I'm most sympathetic. Here comes Mrs. Jones who says it's too breezy, almost froze to death, and here's someone complaining of the heat. Then here's some one who says it's the best picture she ever saw, and here's another joy-killer who holds his nose when I ask him how he liked the picture.

Well, the last picture is over and we are waiting to close up the show. There's a couple up in the washroom I swear are taking a bath, and they've been in there for over half an hour and I do want to go home. Now here's the operator who says there only enough carbons to last a couple of days and the generator is heating up. Here's the police. Must come in and make his nightly call. Hope he doesn't stay too long, as I want to go home. I've locked up the theatre and now to have a good night's sleep. Oh, oh, forgot to turn out the lights, better go back and do so. The show must go on.

Fox Goes Legit

Twentieth Century-Fox is going into the stage business. The shortage of talent has made the company worry about spawning fields. The old-time way, the stage, is still the best and Fox execs are looking at theatres in various cities with a view to establishing stock companies.

Merry Christmas

AND THE BEST OF ALL GOOD WISHES FOR THE

New Year

GENERAL THEATRE SUPPLY COMPANY LIMITED

104 BOND STREET, TORONTO, CANADA

Season's Greetings

Jos. B. Danson

General Insurance

★

21 Dundas Square Toronto

A Merry Christmas

and

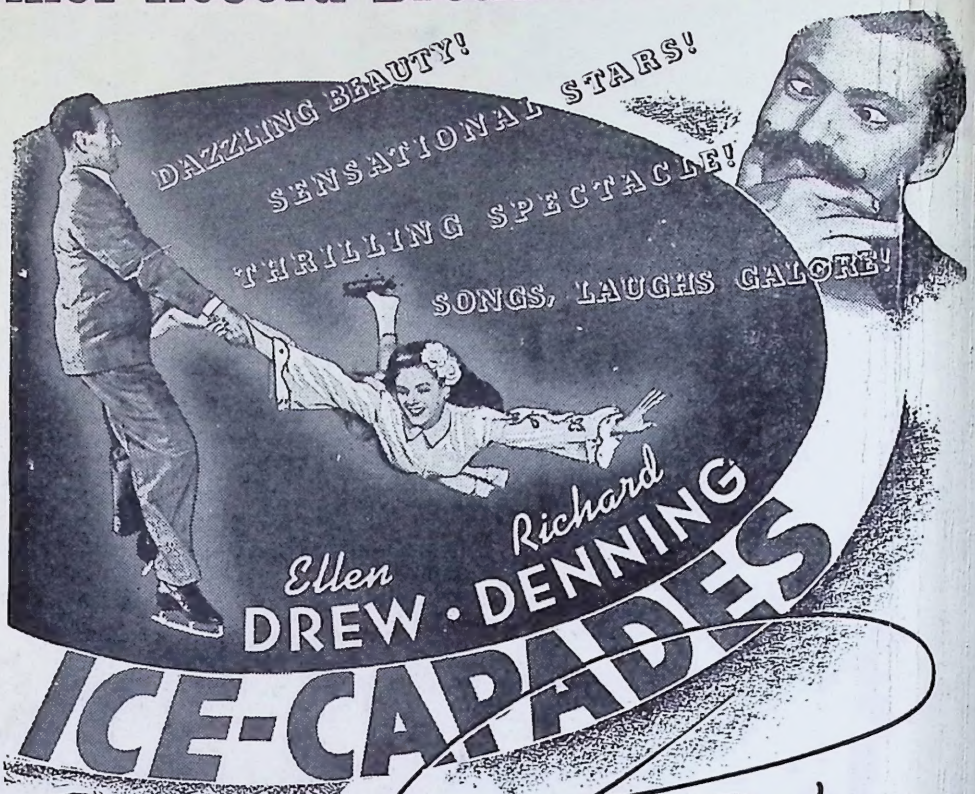
A Prosperous New Year

with

COLUMBIA PICTURES

LOUIS ROSENFELD

Another Record Breaker From Republic



ICE-CAPADES REVUE

JERRY COLONNA • BARBARA JO ALLEN (Vera Vague) • HAROLD HUBER • MARILYN HARE

★ ★ ★ ★ BILL SHIRLEY ★ ★ ★ ★

ALL NEW ALL FUN AND SPECTACLE SHOW

FEATURING
THE ICE • CAPADES COMPANY
WITH INTERNATIONALLY FAMOUS SKATING STARS INCLUDING....
VERA HRUBA
MEGAN TAYLOR
LOIS DWORSHAK
DONNA ATWOOD

Date It While the Big Houses Are Playing It

A REPUBLIC PICTURE

DISTRIBUTED BY EMPIRE-UNIVERSAL EXCHANGES